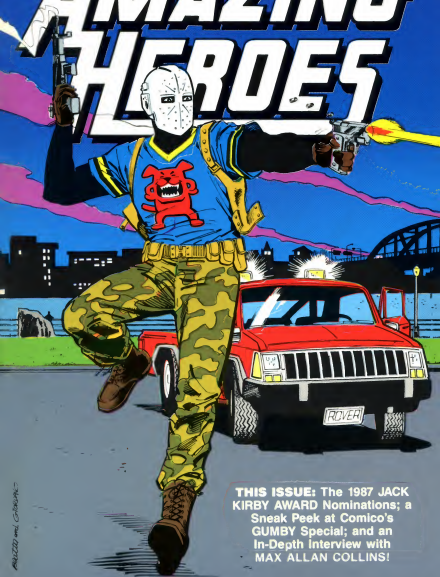


• No. 119 • June 15 • \$2.50 (\$3.75 in Canada)

AMAZING HEROES



THIS ISSUE: The 1987 JACK KIRBY AWARD Nominations; a Sneak Peek at Comico's GUMBY Special; and an In-Depth interview with MAX ALLAN COLLINS!

JAPANESE
MANGA
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AREA 88

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No. 119 AMAZING HEROES June 15

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DON ROSA'S INFORMATION CENTER

OUR COVERS Wild Dog, the star of Max Allan Collins' new DC miniseries, as modeled by Betty Barry and Dick Giordano. Colors by Dale Chisholm, inks by Steve Meyers. Art © 1987 DC Comics Inc.



SF, Comicbook, and Film SUPERSHOWS

John Byrne takes over Star Brand

JOHN BYRNE will be taking a break from his DC work with and pencil *Star Brand* for Marvel Comics. His first issue will be #58, the title will return to monthly, and TERRY PALMER will be supplying the art.

Star Brand was recently fired Marvel Editor-in-Chief TIM SHOOTER's contribution to the New Science. Byrne, who drew the young stars of both *Shooter* and the *Star Brand* characters (see an

issue of DC's *Legends* earlier this year, specifically, pilot to tell the story of the character. In fact, Byrne can't even do his job, the book will be handled "more as an anthology series," with the star brand being passed from one character to another. This will be indicated by a slight change in the title of the book, which becomes *The Star Brand*. ■

John Byrne at *Star Brand*
Nan Can't be the dust?



Superman artist Wayne Boring dies

WAYNE BORING, best known for his portrayal of the Man of Steel from the '40s through the '60s, died February 28th in Florida. At the time of his death, Boring was 81.

Boring was originally hired through the mail by Supermen-owners Jerry Siegel and Joe Shuster to assist on the Supermen syndicated strip. Later on, he began to pick up DC Comics assignments, and became a mainstay on *Action* and *Superman*.

Boring was removed from his Supermen assignments in the '60s by editor NORTON WISENBERG. Despite a brief return to comic books in the early '70s, when he

provided a handful of stories for Marvel Comics (including some Captain Marvel stories written by a very young MARV WOLF), MAZO, Boring's contributions to comic books had ceased. He continued to work in strips, working on, among others, *Prince Valiant* and *Rip Kirby*.

Retired since the mid-'70s, Boring recently penciled a couple of stories for DC—most notably BOB THOMAS's retelling of Superman's origin for the *Silver Age* comic.

[See also Don Rosa's "Informa tion Center," page 82. For more details on Boring's career.] ■

Cerebus the Aardvark update: bi-weekly comic, 2 books

In an effort to get *Cerebus the Aardvark* back on its original monthly schedule, DAVIS SM is writing, drawing, and releasing the comic on a bi-weekly schedule for eight issues, with the assistance of his collaborator GIBBARD. The new schedule took effect with #10, released in late March, and will continue through #18, scheduled for late June.

Furthermore, Aardvark-Vanaheim will be releasing two more "telephone book" format *Cerebus* collections, printing last year's *High Society* reprint *Cerebus* scheduled for August release, will reprint *Cerebus #1-24*, while *Church and State Volume One* scheduled for June, will collect #25-48.

The six volumes of *Legends of Cerebus*, reprinting the material the new approach under *Cerebus* collection, are out of print. The backlist reprint in SAC will not be appearing in *Cerebus*, according to Sm. ■

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DC's "Crisis" for 1987: The Millennium limited series

DC takes its next step in consolidating its universe with *Millennium*, a once-monthly comic that will run through summer of the fall.

Millennium opens the DC Cosmic Universe, with a tale of Earth under siege. Major players in the saga include members of the Guardians of the Universe and the Zoners, as well as the Blue-

prints, a newly created antihero race which will take the shape of Earth.

Written by STEVE ENGLISH and drawn by JOE STATTON and DAN GERRON, *Millennium* will also end with early order DC comics, including *Phantom*, *Justice League International*, *Green Lantern Corps*, and

Action Comics. ANDREW HELPER is the editor who will keep track of it all.

DC will be publishing a one-shot crossover and specially titled anniversary comic, *Prime*. In addition to celebrating *Millennium*, it will include information on many other upcoming DC projects. ■



Estelle Hester's interpretation of Kryptonite.

DC Notes:

NEW IN JULY: July brings the premiere of DENNIS O'NEIL and the LUCY BROTHERS' revival of *Starman*, a four-part story of a hero written by KEITH GIFFIN and MINDY NEWELL and illustrated by ESTHER HANBRO, and a new team of heroes written by DOUG MOENCH and PAUL OULAC, *Shark Men*. Also that month, *Wonder Woman* begins a four-part story written by GARY, "The Challenge of the Gods"—all by the creative team of GEORGE PEREZ, LITA WEISS, and BRUCE PASTER-SER.

PEOPLE: MIKE MURPHY and P. CRAIG RUSSELL are the regular art team on the four-part *Phantom Stranger* series. PAUL

KUPPERBERG scripts *BOB ANDRU* guest pencils *Phantom*. The *Nuclear Man* (yes, it's a new title, not *NU*). *Wash* for a new *STAR SPARK* job (ask for someone else on this case, BOB SMITH) in *The Outcasts* #2. VINCE ALBERGIZZI, who used to draw the non-dominant *Star Man*, is taking the position over pencil on *Infinity*, too. And TONY DARELLA and CHUCK PATTER are behind *Teen Titans Spotlight* #28, in which *Thunder* and *Lightning* take center stage.

FIVE MATURE IN JULY: With the addition of *Shark Men* in July, DC will be publishing five monthly titles with a "Mature Readers" recommendation on the cover: *The Shadow*, *The Shadow*, *Shark Men*, *Swamp Thing*, and *Vigilante*. ■



THEY STRIKED THEIR
LIVES ON A
SAVING MACHINE

BY JOHN HUSTON
LEH STRAUSS
CLIFF VAN NETER
MARK TIERNEY

WANKAZE!

DAI KAMIKAZE!

SPEED RACER	BLUNT
ASTRO BOY	ROBIN
BALLOON SAMMY	STORMCHASER



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APPENDIX-CONTENTS

☐ CEREALS THE AARDVARK
EAT

Boy, they're coming fast and furious
want they?
Storyline (New Nov.)
Backgrounds (New Nov.)
Oh, it's about the whole world, isn't it?

A.C.E. CONNER

☐ PMS FORMEL BASIS #2

A national water deficit is the only way to solve things when the federal government can't work as on the line. "It's time," I would say to get more political money, like the one.

□ **HOW AND WHEN TO**

AN **Klaus Hentsing**
 2010-11-10 10:00:00 (UTC) 2010-11-10 10:00:00

□ JACO-JEN 43

As the president for this year puts it in a parody of anachronistic slang, you thought denim (denim was cool, it held until you see jeans, the number one wardrobe item, the ultimate trend).

☐ on the off shore

Storyline: C.E. Beck
page: 66 page text volume: 66 page
text:

ADVENTURER COMICS

☐ ADVENTURE #8

Story	Scott Bulfinch
Art	Scott Bulfinch
Cover	Peter Ray

BLACKBURN

☐ **HERRY ORANGE BOO**

2024/11/11 10:10:11

[88] <http://www.scribd.com/doc/10401244/10401244>

☐ **LITTLE MEN IN SLIMMER AND BOOK 4**
Slender Whiter
(great slant and white with parchment) (see
p. 104)

000000

ETHICAL

Paula Leary Spier:
Fashion attracts her high school re-union, disappointed, she returns to the job—and then the union saved!

Book: *Lawrence Sanders*

JOHNNY CARTER #4

'Gilded Treasure'
A young girl is kidnapped and the Queen leads to the mounting rescue bid.



[1] ROBOTICS MASTERS FOR

The Hunters
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art by **John A. Pearson**
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17. OTHER INFORMATION: _____

The *for* loop is used to repeat it. Again, unless that it has been told

over by the Camel Empire.
 (Camp) Phil Paglio

BC COMPANY

☐ Address Comments only

Work on the Deck!
Reinventing Kymco's Jet Ski
Actually, this issue features Big Bear
Island in New York—and also needs 13
pages to extend to 7.

☐ ADVENTURES OF SUPERMAN: LAST KNIGHT

Slumpish might into gang war. To examine your feelings, how do you react when you read the "Kryger" in the previous entry?

☐ BOOSTER GOLD #26

Super-hero plot FTB-B: Booster Gold saved, yet he still must fight the Rondo Baron.



JOE BONE

Bone just wants to serve his time and be released. No gripes, no complaints, only freedom. His cellmate, Max, may not be the clearest guy around, but he's made the last six years of Joe's life somewhat bearable.

Six months before his discharge date, Joe receives a form for his release. Somebody wants him out early.

²² I am not sure whether this is a small number.

Joe Stone Birch Prison-cell 57,
1987

TRANSIT
FROM VORTEX COMICS



WATCHING THE DETECTIVES

—AN INTERVIEW WITH—
MAX ALLAN COLLINS



Mac Collins and I go back a long way. Revisiting the first few chapters of *Mr. Tree in The Comics Journal*.

And it did. I never really missed to Ms. Terry, but when I met Max as a Chicago Cub sometime later, I got along fine with him (and with Terry Rocky too, for that matter). He shares a lot of the same tastes and opinions, and Max is much older and

enjoying enough for you. This is
fortunate, since this does appear
normal and long enough for me!

Shortly before doing his interview, I ran down and read most of my Mr. Toss run. To be honest, I still don't run much for the book tour. (What?) And in some ways it's more interesting, original, and fun than some of the books I like better, and now that I've been hooked into reading a bunch of crones, I'll probably keep on doing so. And I shall raise the specter of Mr. Toss later.

The Death of Aquarius, also in preparation for the interview (what is Image 3).

The interview was conducted previously due to publication time, and edited with input by B. Abdi, Srini, Max Collins (contributed some copy editing and proof-reading), and special thanks go to Helen Farnes for transcribing the entire thing over a weekend. No author a lot of complaining, most say, but he did it.

THE CONCLUSION

though the Adam West Batman was a small misadventure and I thought the Frank Miller interpretation was a wild one, but there was room for both. I did not, however, go on to say that Frank was the greatest Batman performance ever pulled off—because, first of all, I don't believe that. I thought I had given him his due but he wasn't pleased with it. He called me to tell me he actually hated the introduction and that he was not interested by a bit that what he wanted was to write his own introduction that would be able to appear with mine as a preface. At a ultimately shook down, Warner Books at the last minute for some reason decided to go with the Adam West introduction simply because it was already set in print and they could get the book out faster.

But to put things in perspective, when I was approached, I said, "Why are you approaching me, and I'm not an Adam Moore introduction that already exists and they said, 'Well, Adam Moore isn't a devotee either. So I said fine."

It goes into what I'm discussing is that I like the fact that Miller was things. I like the fact that he's bold. I think he pulled some very interesting things off in Dark Knight. I think that the female Robin was a mistake. There's a lot of energy in a lot of the art and he was courageous in a way that is, some of which work and some don't. As hard as he has the balls to say it, that I do think that overall it's very strong and one of the problems with it, again, trying to take this superhero iconography, trying to write a superhero story for adults, I think, having Cassian as a former prostitute, that's like doing Peter Pan and putting real pirates in the story. Something about it does not sit right with me and I think that Miller's Batman is the ultimate extension of the baddest gangster in town. That's the human expression of his very comic, but we're serious. Thoughtful People. Don't make fun of the A-hole. I think that ultimately that's what it really about. I like that more than his Batman because I think Diamond did not have the cultural baggage. And I think what is the tiny book he did?

AM: Books COLLINS: Adam was a very interesting thing. I thought that "Batman: True One" was in many respects superior to David English's—it was a slightly higher story and the artwork worked very well with Blythe-Chester, who is a terrific artist. It's not too serious and adult for my

"Having Catwoman as a former prostitute, that's like doing Peter Pan and putting real pirates in the story."

ages what a Batman story is concerned. I guess the bottom line is that I think Dark Knight and "Batman: True One" takes our comic book icons are very worthwhile.

I think Miller is a really art and a very tough act to follow and because of the mooring dog of artists I was persuaded I was made to appear not to follow him very well at all. I would be the first to say that I think "Batman: True One" is unfortunately superior to anything I've had my name on where Batman is concerned. I also would like to say that you got a little bit and say I don't think these artists that I've had they're talented under some light conditions and I think this is a lot of doing a movie or a play. You end to have to make the people up right, you have to find a director and you have to find out whose approach you want. No talent on the scene.

AM: And, whose work generally I like, but give Miller's "Batman: True One" script to Ben Aronson and give me Max Modell's for my last issue and it's not who's got the better comic book.

AM: I guess that has to do with the fact that I've been in the comic book world for a long time and I've seen some of the best work in the world and I've seen some of the worst work in the world.

COLLINS: Terry and I wanted out as very good friends. I'm probably not in good friends as we used to be because we haven't met together to much so we don't connect together enough time like each other's idea of it. I'm very much. But working with all these other artists, some of whom are already big names—somebody like Cookman is certainly a top name, Chris Warner is talented as being a young man—all of them the average comic book or the average comic book would not sell about Terry Breyer—hey, all a little bit of the same. I've got to be honest I've said all of the things that I've said about Terry and that we are not up to it. We are able to do a logical conclusion.

Terry would be the first to admit that I first looked up with him he was less than professional and we struggled through for a couple of years but I know the spark was there and I know the character and the talent was there and I think he blossomed and has in the last couple of years shown people that his faith in him was well placed. Plus, we both have an old fashioned, antique style kind of mentality. He looks better in a sketch with a charcoal, sketching with a brush, say for when he copied Batman after some nights (laughs) that I was prepared to let him and do for me years of they'd given me an artist—or a hand-drawn artist—and had the vision and I think it's important to what the vision of the book could be. I'd have stated on it so long as they'd have had me. But I think the current need for cartoons and writers at the comic field is to go on and do a main series on the book for a year and then I think. I like the notion of putting together a book of work like a first issue at a Silver Century or a Jerry and the Punks. Look at Eisner's body of work just working for about 10 years.

AM: Depending on the situation, reflecting on how long you and Terry have been working together on this. Tim, I was trying to make a reference to your simple people who have worked with the same character, the same story for a long time. And I come up very early about.

COLLINS: We have the longest running, almost unbroken comic book character this side of Cerebus. I know that usually Jim Janis was pointed out as having the longest running, but I think that we're probably the longest.

AM: I guess that has to do with the fact that I've been in the comic book world for a long time and I've seen some of the best work in the world and I've seen some of the worst work in the world. COLLINS: Terry and I wanted out as very good friends. I'm probably not in good friends as we used to be because we haven't met together to much so we don't connect together enough time like each other's idea of it. I'm very much. But working with all these other artists, some of whom are already big names—somebody like Cookman is certainly a top name, Chris Warner is talented as being a young man—all of them the average comic book or the average comic book would not sell about Terry Breyer—hey, all a little bit of the same. I've got to be honest I've said all of the things that I've said about Terry and that we are not up to it. We are able to do a logical conclusion.

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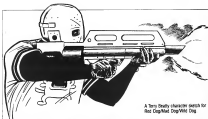
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A Terry Dooley character sketch for Red Dog/Wild Dog/Wild Dog

as—not to put us in a category with great guns—but as much as we look at the great range of the '70s, '80s, and '90s.

AD: How did *Wild Dog* come about? It was originally called *Red Dog*, wasn't it?

COLLINS: It was originally called *Red Dog* and it evolved into *Wild Dog* [laughs] and I never say in the middle of the night and said to my wife "Wild Dog" and she said, "That's a, get back to sleep." "Red Dog," as you probably know, is a household name.

AD: Actually, I did.

COLLINS: And I'm not a big football fan, either. It's when a football team comes through the line and needs the quarterback. When he stops the play before it develops it's called mid-dogging. I thought it had a very classic comic book ring to it. I think "Wild Dog" does too. Where did it come from? It was basically a conscious effort upon Terry's and my part to sell out.

AD: [Laughs] I don't know how far you said it seems like the classic deconstruction of a superhero. How much can you take away and still pretend it's a superhero?

COLLINS: [Laughs] Well, don't be. There's a lot of stuff about doing a superhero in the real world which is a really silly premise because there where all these 100,000 stories taking place that everybody else is doing? I guess it's a

reflection of how silly the genre is. But I don't make a distinction between contained hero and super hero. As far as coming from the tradition of comic book superheroes, the Green Hornet, the Shadow, and Batman. Because of the DC action, if they want to punish versus superheroes through our network, they can. It's my Wild Dog script. It's so little where superhero characters are considered as I can get away with. And there aren't any in the movie series.

The second was, what would happen if somebody with relatively untested films decided to venture to be a superhero. Well, with enough dialogue, with the technology that exists now, you can walk into stores and buy the stuff necessary. So the Wild Dog character is designed to be untested, functional—so that you could go into a sporting goods store and buy all the stuff.

It also comes from that cycle of movies which is not in motion, the Chuck Norris, Arnold Schwarzenegger Commando sort of movie. There was one, pretty terrible movie, *Dinosaur U.S.A.*, which Chuck Norris drives around in a pickup truck and kills animals all over the place. And one of the things that occurred to me watching that movie—I have to list some of their movies because I receive response letters for *Madison Square Garden*—was that if this were to happen in any way approaching a real world that guy would get his butt kicked as far as because he is a vigilante in the worst sense of the term. So if somebody were in the real world to set me to do that kind of thing, I'd chuck Norris were to get

into his pickup truck and go out and shoot bad guys, he would have to keep his identity secret. So, *Wild Dog* came back to what was in the film, dark ages of the beginning of these parallel genres, common heroes and superheroes, the reason for a secret identity.

AD: It sounds like that dog might follow *Lost Love*, was it?

COLLINS: No. The movie was, the dog would show you just in the clinic. There was a mask because he was a social protester. They would have arrested him and he would have died. I think that was the idea. But that has been lost in the shuffle so that one of the things that I was told in a Batman script was to remember that the real guy is Batman and the secret identity is Bruce Wayne—which I completely disagree with. That was one of the basic signs of disappointment. I wanted to do stories that explored Bruce Wayne and said who a this guy?

AD: He's called Bruce Wayne so that's about the *Batman* story occupies.

COLLINS: That's right. But was interesting, it was wild enough, but for me the real guy is a man. When he takes his clothes off he doesn't have a bar on his chest. He's a man who decides for whatever reason to dress up like this and fight bad guys in suits. What's the meaning of this to me the man? Who is this guy? Why does he do this? And I was trying to speak to the central dichotomy of the human character, which is, by day he is a liberal philosopher and by night he is a right wing, his own vigilante. How does one man exist in one shell?

Now the standard DC approach

has been, 1965, he's just pretending to be Bruce Wayne. To me it was more interesting to see that this was one complex person who in the one person to Bruce Wayne was trying to fight the corporate efficiency, integrity, finding his class in class, trying to help education, not forced—while at *Batman*, he was dealing with those people who are not in the class that they are not like they were members in a George Romero movie. That's Batman's job. For the first time, I made sense of who this guy was. That was what I was going, and that was what I was trying to do. I was trying to do it again. I didn't get too much done. However, a lot of that stuff came out of *Wild Dog* if it goes to be a sequel series. Just as *Mr. Dog* to a certain degree explored some of the nature state of the present era, I want to explore the underside of the self-righted hero. I want to find the question. Is he just in bad in some respects to those he does down? What makes him any better? And I find that and trying. I don't know the answer to the question yet. Maybe it's someone like Bill, China, as I've been saying it. *Mr. Dog* of course runs through that. *Mr. Dog* will get you into that water. I know. One of the dog stories you get into is *Mr. Dog*. That's whether or not you are a real man!

COLLINS: Oh yeah. And the car! I've always said that. I'm not in the real world, however, it's something that I can use as a character whose politics might be different than mine. Dick Tracy, for example, I've never planned to people that to build for

"It's possible that comic fans won't want anything to do with a coherent comic."

Enough but I didn't, but I have an inside writing about that and we do again on some things. And then, by now really can't wait about a character unless you have some sort of identification. Just you can't be a woman and I don't have a jet car and a man character and I don't like my husband to the mark and all that stuff. I also don't like a black belt, anti-demonic world, either.

So *Wild Dog* came from the idea of raising the Green Hornet kind of character, this classic Shadow pulp character, in modern times. Instead of doing him up as the modern day into looking like the Shadow, what would he look like now? So we've got the combat look, we've got the heavy mask right out of *Police in the City*. You want to make him as the hero of now? Don't dress up like a hero, dress up like a doctor. He also wears soft body armor as he's not a hero but he's a super hero because he's got the gadgetry. He can do everything that Superman can do except fly. Later on in the series, the media wouldn't let it be a superhero. That I thought was a fun thing to explore—having you make up your mind to see whether he is a super hero or a comedian

now. He doesn't speak until the third movie, then he has one line.

Let me put you back to the fact that Terry and I—and I said that only with unique purity in there—opened it was time for us to sell out. But he made certain decisions about how we think stories ought to be told by the way we tell them in *Mr. Dog*. But our audience has been limited. Even though we was a little online write a black-and-white book. We at a moment, but we're a small success. We thought it might be interesting to appeal to a broader audience, show them what we do in a superhero movie. They might be more comfortable with that a person's eye. Also, *Wild Dog* is an effort on our part to try to make a living instead of other art or recreation.

There are some 40, 200 readers that are interested that we're doing *Wild Dog*. We had to change the format in the *Mr. Dog*. We comic book series, doing one 17 page. My first chapter instead of two long single ones, and we bought the rights to the old *Johnny Sweeney* stories by Fred Mott and are using them as back up features. Most of our readership seems to like it but we have some that are believing, they're really unhappy and they don't understand why we can't just continue doing 20 pages of it. We take me did in the past. Well, there's only so much more, there's only so much money, and the alternative was to do *Mr. Dog*. We're monthly and we have found that to be a dangerous source of some of the past because it's a constant mystery story and you have too much of the story in the two-month interval. Also, unfortunately

Wild Dog in action



* The "Red Dog" name was eliminated because a G.I. character carried the name, while "Wild Dog" is both a comic from Blackthorn and a publisher.



enough that he expressed being so into on *Wild Style*, he when they found out that Guevara was a fan and I lived was a fan, that took the ones off using Terry Beatty. And Mike turned around on Terry's penicillin too. Maybe it was that sequence of life. Two stories would start with the animal hospital. I think he saw that Terry's penicillin and everything had improved greatly.

[illegible][illegible]

That is funny to make the people like it, and I think that's an example of what they shouldn't be doing, that which is popular is important in our world, in working. I think that's the key to an interview. I think people like to see Schindler, I think the camera is to tell you like Harvey Keitel. There's someone even if he

because I like that I think it's too seriously. My should be for big music, and I'm excited to read responses and will feel justified because on the whole I think comedy is powerful. I'm an adolescent male, but I can be used for a story at all times, shows that

[illegible]



comic. Readers reading a comic like this to say, it will give us, when we eventually collect these things in book form, a new aspect that will attract people who already bought a before [laugh]—a way to get good money (or, at least, a lot). I think Terry's not so intent to color. The idea that Ms. Tree is a film noir property and that color is a step-backward in history. No, just didn't get lucky good color in pictures—no consistency at least.

I think the point should be broadened to "Columbia." When?

AH: Don't forget our '40s. I'll talk about Mr. Tree. You probably don't have much staying in it because that COLLINS. No, not really. I wish we had more time to do it. I wish we were more popular [laugh]. I think we're relatively popular in the field. The thing I have to share about it is that golden black and white emphasis.

AH: Did that last you pretty badly?

COLLINS: Not really, but it did whittle away. For a few months we got something like 250 readers and with a circulation like ours that cuts

in size of the party, do you know, the primary circle of 30,000 books and 15,000 books are pretty much the same, so it affects our psychology. It sounds crazy in a business where Dark Knight was 300,000 copies or whatever, that 250 readers could affect dramatically the psychology of the idea that Ms. Tree is a film noir property and that color is a step-backward in history. No, just didn't get lucky good color in pictures—no consistency at least.

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the way—up we took the Mr. Tree 3-D comic book, which sold, I think, 3,000. And it was designed to be a Mr. Tree comic—it was a very tough little story. It had to go to do what we do in a core comic sampler because I think what we do is fairly complex, you have to be with us while we appreciate it. Maybe it's the only comic aspect of what we do. Nonetheless I thought that that was a good sampler and I thought we'd get readers up. If we rushed up one reader because of Mr. Tree 3-D I don't know about it.

I feel the distributors bumped down their orders on books like Mr. Tree where they had first found their customers to buy all these children's one-shot comic black-and-white comic books. Now these books are dying and apparently they've got some complaints that sales have sold out of Mr. Tree, so now their orders are coming back up. But I don't know if any being so business-like has affected it. It will say, in something at all of a bit, we would think that we'd pick up a few thousand readers, but I'm not convinced we will. Maybe the reprint books will sell better. Maybe that's where people who read 3000 Day.

When again is where color reprint books would come in very handy. We've got two or three publishers who seem interested in it. The best reason anything that can't get us into circulation is because of the cost.

AH: Yes, the first of the anti-theft books, the 3000 Day and the Mulberry series and the Nolan books and the Quarry books—my mystery readership, which really has been a lot of Mr. Tree, and they just now have heard about it. We had some very limited success getting Film of Mr. Tree volumes into the mystery book stores but we're asking about a few hundred copies.

I seem to be really abused with taking figures and so on, but I don't know if readers understood how important it is. We say that is a labor of love, and it is, but it also is for Terry, if Will Day goes away. Mr. Tree is 80 or 90 percent of his money. For me, it's a significant part of my income. We're not doing it for fun.

AH: Yes, a pretty handicapped. Don't you ever worry a little about coming some of the staff?

COLLINS: No, the staff. Terry and I have talked from time to time about putting some kind of readership working on the cover. We're never had any major success with it. My guess is that if Mr. Tree were



"Like an organ"—the return of the violent Mr. Tree

a woman, it would be PG-13, not R. We watch the politics. We say "hell" and "damn" quite a bit, we say "bastard" and we say "hell" a lot. The fellow I would appear only once in Mr. Tree, we haven't done it since, and I regret doing it. I think our way have said "hell" a few times, that generally speaking, if we're not fairly busy, we're not late night either.

AH: Are you ever tempted to go further?

COLLINS: No, we're doing exactly what we want to. We're devoted to just by our own rules. As I've said before, we feel kind of protective about Mr. Tree, we'd never do anything with her any more than we would, some of our readers want to sell naked photos of our writers, but I guess people do that. If we ever get a complaint it's going to be from readers.

AH: Has that happened?

COLLINS: One time one of our readers gave a copy of The Film of Mr. Tree to his library. Instead of putting it in the stacks, the library

put it on its equivalent of a restricted table and some mother bought it as a comic book for her six-year-old or something and we got just closer. Terry says that's kind of embarrassing. That's the only time in, what, ten years. How anybody could buy a book that had called Dr. Do's list first and has gone on the cover, people find new ways to be stupid every day.

AH: The troublemaker over Mr. Tree's occasional protection calling that down?

COLLINS: I did a story about this. AH: The one where the pen happened.

COLLINS: Yeah, I have to much fun with my readership. I don't think they know how often I've been using their butt. I've said a million times that my function, as the best part, is in last hand protection on to our audience and in the same fashion we with their collective body. We had all these people telling us they'd like Mr. Tree better if the just wasn't so trigger-happy. I did a story where she was not

lured out for three years. Three people told them you only I made her a wonderful, ideal role model—the most perfect, ideal human being you could have. Gentle, peaceful, masculine, logical, everything. I drove our readers crazy and in the content of the world, it was the most interesting thing she could have done. People started dropping like flies around her. Everybody around her had to turn into a person, including her parents. With security, just because all the staff Mr. Tree had set at motion was still in motion. You can't be Mike Hammer for 15 years and then wake up and say, God, I sound like a St. Francis of Assisi. The man is still proud of it as you! That was a little about him. Terry owned her own destiny, she's gone down her path. It's too late for her. Her life is over, she's dead. I wouldn't be at all surprised if we bumped her off someday. I would never guarantee that the day would be so dramatic to do it. She's not going to have a happy life and we're closer our readers than they'd be very unhappy if she did. The woman's interesting any more. Actually, she was very interesting in that story, but it was a very odd death thing.

Beyond that, the old days. We make our point that through the experience she did learn some things.

AH: Like the personal other guy from the series?

COLLINS: Well, yes. But, you're mad of. What's going on? You read have been preparing for the interview.

AH: Really, that I later named as read their book that if I said that then, I could tell you or COLLINS: Well, you haven't told me yet.

AH: No, I haven't.

COLLINS: But, anyway, I think you picked up on a point there. She stopped the guy, if he so much reacted, then for practical considerations. But she didn't know how to go to the point or the laughing audience.

AH: I guess she at least learned that much.

COLLINS: It's somebody puts a gun on her they'll call that. One thing I don't think she'll do again. I don't think she'll ever call anybody to do that. She'll never even be a bad. AH: Reading through the series, I counted at least four separate instances of her not and could do that. I think on her part.

COLLINS: Well, yes, the only one

[illegible]

Q: Bob Ingersoll *looks* tickled to subject to his Bayser's Glade legs/colored sweat-happy about it.

COLLINS: No, I think he's still mad at it because I took him out in our letters column. I'm afraid Bob is typical of these guys who want to take everybody else on and that there's a new attitude and then when you have the best country to that from our back, he gets his nose out of joint.

AB: The one that did bother me was, at the end of the prison sequence, when she killed the nurse with the hypodermic. I thought that was unnecessary—it would have a case of setting up some kind of culture to show that he had to be cruel.

COLLINS: It was a shocking moment, wasn't it? I don't think it's a little subtle action in real life. It may not even be a definable action for the character within the terms of fiction. As her response at that moment it makes perfect sense. It's the only response that she had on hand. For one thing, they were assuming to do the same thing to her, basically.

I think what some people don't like is to hear about that is she was illegitimately born. I mean, I think she should have been legit.

"That may be my favorite line in *Ms. Tarr*: 'He's all better now.' That was like the quintessential moment of *Ms. Tarr*."

alms life was disturbed. Mrs. Time was and remains to a degree a disturbed individual. She said she thought she was going there because a white man was going to the chamber. It's not your classical "I'll pretend I'm black and get out as a work," and you get it and suddenly it's not your turn [laughs] before you are the light of my sight. And I think that was one of the most disturbing and maybe the funniest thing we've done: when we took her down to the road we took her alone. When we take her out they do you really ever see the ramifications of this kind of vigilante behavior? I got to have my car and one of us because I got to be a bit valetienne every day and

AP: In the story was alone back to diffuse the complaints and as part of a larger movement.

[illegible]

COLLINS: Everybody was ready, man. It was like an orgasm. She came through that window, she blew people away, all right, she's wild! [laughter] Again, I think there's a lot of black humor in my work. If you're not picking up on the tongue-in-cheek aspect of what I'm doing,

you're not getting it. Chuck Fleck came up with it as a compromise to both of us and said, 'You know, do the

"I loved the fact that we got two letters back to back decrying us for being pro-abortion and anti-abortion."

January hamster comes back on the market. And I said, Thank you for noticing. We was laughing and he was talking about this worm and that 10000. If you've got a such sense of humor, that's much of what I think we're about.

I think the fact that we try to do a lot of different kinds of things may

The campus of the university reads:

work against us. If our focus were narrower, maybe we'd be a little more accessible. On the surface we may want to be very accessible because we're traditional in our storytelling approach. But I think we do very off-the-wall stories and we obviously do very topical stories.

AR: Can that become a problem, when people respond to the story

COLLINS: Yeah, I got criticized for that from time to time because

Ally: The abortion clinic run-parker was certainly one.

COLLINS: That got us off our feet discussing the issue. Well, that's fine because it gives them something to talk about on the NEWS page. **ALL:** You were also asked to wait for being pre-adulthood and some choices from different people.

COLLINS: I loved that. I loved the fact that we got two hours back to



back, driving us to being preachers and missionaries, who of course are kind too, a more morally complex one. People get real disturbed when you cross the line [and] Black-and-white real that's fine. I think people being disturbed is a real healthy thing. I think you got to shake the cage over it a while, wake people up. We try to do that.

ADD: Where's the Mr. Testosterone award?

CHILKINS: That kind of thing, exactly. Maybe that's a valid criticism, but like the same thing in *Dick Tracy*. I tried to do it in *Mt. Dew* the comes that are so "hot," too highly charged by me to get away with in *Dick Tracy*. *Dick Tracy* should be following after John Wayne-Gary, but I can't. Could would have done it 20 years ago, 30 years ago, I can't. So I do it in *Mt. Dew* '96. This is like the alternate universe *Dick Tracy*. You see in *Mt. Dew* I mean, [laughing] you see in *Mt. Dew* how what I would be doing in *Dick Tracy* if the movie weren't so impressive, particularly for the every man, which has to be his answer.

I push it as far as I can, though. I just did an *Ask Tracy* segment about product tampering and had a whole community gripped because of poisoned coffee. I am here tirelessly waiting to get the phone call from the American Coffee Company.

laureates, it didn't come. We almost got sued by Colson when I submitted the Cabbage Patch look-alike's real lips. So he had to run a photograph of the last minute, and the strip had to drop a punch to put the situation in. And the money thing to me was that we weren't doing the Cabbage Patch look-alike, the story was about product counterfeiting and we had these dolls that were called First Five Patch dolls. The dolls were coming apart and the kids were making back on them and then

were defective. But the point was made that they were counterfeit dolls, not the real thing, and yet Calvo demanded that we put a reaction in, which we did and that's fine. We weren't trying to blow their name or anything.

COLLINS: Exactly. But something like product tempering was risky and I had a very long talk with my sister about that. Originally it was going to be milk that was processed. There had no chance, it is so difficult





This and facing page: Dick Tracy deals with modern crimes, such as counterfeit duty and product tampering.

because for one thing then the children wouldn't be afraid. Again, I think they were taking it a little more seriously. Anybody that reads Dick Tracy and says, "My God, the children, the children," I mean, give me a break. In 80, I've I don't have any of those emotions and my view of life as being accused of doing the most of the work is simply that: Did Tracy and 80. They are modern day crime novels, therefore, I deal with modern day crimes and modern day issues. The way that Dick did 40 years. When he got that boy in the first story of Dick Tracy he was doing 40 Crime. In 80, 40 Crime was told at large, he didn't go to jail until '72. What was doing a legal story. The St. Valentine's Day Massacre was in the headlines, it wasn't history. I'm just trying to do the same thing. So when I do a story about John Wayne Gacy in 80, they or I do a story about the Milwaukee scandal or I do a particularly ugly story, the Trust Funds story we sort of accidentally did. Why didn't we do a procedure phenomenon expression that all cartoonists get across a dilemma? That's the approach we consciously take. Not trying to be topical for topicality's sake but for the sake of doing modern crimes. I think it's only natural.

AM: How many have copied you up in the cartoon story is that, rather than the sense of fairness or a warning to minimize the characters, you actually had all the depriving scenarios represented via little (spoiler). The whole story ended as to be a lawyer on the moral ground rather than the simple crime drama. COLLINS: It came the closest to being obscene as any 80. The story has two crime. But I think we find the focus of the modern when they begin to have the business. I'm not having trouble relating to it, but I'm strong the creative people as

"I'm having a little bit of trouble relating to this brouhaha over the so-called 'censorship' that is going on lately."

was trying for emotional resonance, and I was also trying to make the issue of abortion something more real by saying Ms. Tree had more than think she's never going to have a child for her husband, he's dead now, and she could have. That's another reason why she's a little happy. Another thing is, when you do a story like this, not everybody is going to like every story and I don't think we should be expected... if we were pleasing every body every time that would probably mean they were doing something the same way every month or a variation thereof. I'm not trying for a little war cry.

One thing I want to talk about is this—I don't want to open a dangerous can of worms here, but what the hell. We have discussed putting the statue makers' hands on the cross. I'm having a little bit of trouble relating to this brouhaha over the so-called censorship that is going on lately. AM: Which side are you leaning towards? COLLINS: Oh boy. Do I want to discuss over (read and) accommodate I have to do business. I'm not having trouble relating to it, but I'm strong the creative people as

overcoming. I don't see ratings as censorship. I just see it as something that you have to deal with in the real world. I also do not see taking me out in trade publications and criticizing employees and then being surprised at getting fired. If that were done on any other business you would be fired. Most of these people weren't fired, they were just censured.

AM: Censored or censured? COLLINS: Censored. I have censorship. I'm the biggest anti-censorship guy you're going to find. I don't think there should be any censorship whatever with the exception of badly put, or something like that. AM: Censorship of this stuff isn't really reflective of the content, though it's reflective of what you go through to produce it.

COLLINS: That's right. I think the censor's complaints about how DC were about it are well stated and I think that DC should have been the most diplomacy about the way they went about it. But I don't have any trouble with being good guidelines. Finally, I'm wondering where that Dick is going to fall. AM: Now, if you'd done Ms. Tree for DC that clearly would have fallen in their "general readership" category.

COLLINS: Yeah, but not. I wouldn't have done it for them. First of all they wouldn't have bought it. Second of all, I wouldn't offer a because I wouldn't want to do 80. They under those circumstances. The realistic truth is that we can probably sell only 10,000 copies of Ms. Tree in black and white... if we were a new comic probably sell about 12,000... and that's it. I'm afraid there's not any more readers out there for it. I wish that wasn't the case. I wish we'd get something but I don't. It's happening. That's enough people for us to keep going and if we can



get the special stuff going, the longer we'll go, we'll be coming out. We've got a movie option. The second option was just picked up, and it's very active. We just had a call the other day from a magazine paperback company that's interested in packaging the books as paperback now—that is, mass-market paperback, not trade. So we'll be printing around, but I don't see it going to spill over more than we sell, it's just a reality. But I don't want to write

it if I were offered to see, if I heard that Dick Spencer was dead, it'd be too late! AM: But COLLINS: Well, if whoever takes how Spencer's job (maybe) called me on the phone and said, "Well, like you as well as Mr. Tree, I'd say no. Of course, they wouldn't see it as a signal point to bring up. It's a possibility that I could be offered some of these things, but I just am not interested. I'm not sure for it. I could do it,

I'm a professional. If I sit down with a sample copy of any comic book and study it, I could do it. There wouldn't be any heart in it, there wouldn't be any passion in it. Bill Loefer would be the other day that he liked my work and Alan Moore's work and Frank Miller's work because he thought there was a personal style evident in the work of those three writers. That's the kind of compliment that I take to heart.

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BACK TO THE FUTURE



By Kevin Gould

One of the most popular movies of 1985 was *Back to the Future*, featuring the time travel adventures of Marty McFly. With the aid of a transformed DeLorean sports car, zoomed back in time to the 1950s, and back to the 21st century, he accidentally prevented the events which would lead to the marriage of

his mother and father. Though a victim of accidents, he brings the two together, ensuring his own birth. After knocking back to his own time, he arrives to find his family with a total change in attitude towards him and each other. He is also surprised to discover a brand new car which drove back, something which he had longed for, but had no chance of receiving before his arrival in time. A fine movie, but—wait a minute! Didn't legendary Superman do the "Uncle" Mont Messenger thing in

people know in the Superman stories of the '30s and '40s that you cannot change the past? That is, if Marty McFly, even in a brief stay in the past, was able to change the lives of his mother and father, resulting in a better life for himself? How did this come about? Is there a conflict with *Back to the Future* and all the Superman time travel stories of the past? Not necessarily. And here there is more than one way to travel back to the past, there is also more than one theory on how one will be affected by time travel. It all depends on the theory on which the author decides to base his story.

Some stories accept "You cannot go back into the past and change history," either explicitly in the story itself, or by implication. These stories usually show something will always prevent one from changing the past. Stories which follow this rule may be said to follow the *Circular Theory of time travel*. (This is called the *Supernatural Theory* since it says that time cannot be changed.) A branch of this theory says you can't change the past, but what has already been affected by those who have traveled in time has already occurred. A good example of this can be found in Robert Heinlein's *Time Enough for Love*. The main character of this book, controversial John Lone, goes back in time and "meets" his mother, figuring nothing will come of it, because what has been done has been done.

But what about those stories which have accepted changing the past? These stories would fit the *Circular Theory of time travel*, which changes in the past can often affect the future. This can sometimes be for the better, as in the movie *Back to the Future*, and in *Superman III*, when the Silver Scarf travels in time to prevent the accident which created the Composite DeLorean. But it sometimes can be for the worse, as in the *Red Hellbender* story, "A Sound of Thunder." The main character in this story finds he has changed history by stepping on a prehistoric butterfly, which will result in a disastrous future for the people in the story.

Perhaps the best known time travel theory among comic book fans is the *Evergreen*, or *Omniuniversal Theory*. This theory, based on H.G. Wells' "Flash of Two Worlds" in *Flash #12*, supposes space is like a beach. On the shore, the *Reddy in Comics* *Garfield*, says you don't really change history when you

go back in time, but that you may cause a divergence which will have an effect on the future. A beach is usually very similar to the *Circular Theory*, there are differences which set it apart from the *Circular Theory*, and the *Supernatural Theory* is not.

There are a few problems one runs into when one uses the *Omniuniversal Theory* to explain everything. The *Omniuniversal Theory* usually attempts to name those questions that it answers. Such questions are: Where did the two worlds diverge? What made the worlds diverge? Why do we see only one possible past and (usually) what two possible pasts (or futures) were created? These questions and more are asked, and answered with grand difficulty. And the *Omniuniversal Theory* tends to create dozens of parallel universes to explain inconsistencies, most of which usually fall by the wayside once the story has ended. If you decide to base his theory on the *Circular Theory*, a whole new question isn't necessary, because it states one can change history.

This problem can be better illustrated using the movie, *Back to the Future*. If one were to use the *Omniuniversal Theory* to explain what has happened, one would have to say there is another Marty McFly, the one who was living in the "Best of all possible worlds" for Marty McFly, "said the Marty from the most level of all possible worlds" for Marty McFly "arrived. But one would have to have this second Marty come home, only to find a DeLorean lying in time. And then, there would be the problem of the world where the "original" Marty McFly came from. Would he be deceased, missing, or kidnapped? The *Circular Theory* takes care of these kind of problems, in reducing the amount of needed worlds, by allowing one to change history in fictional stories.

Of course, one may say there will be another divergence, one which created yet another world for the "Best of all possible worlds" Marty. But this does not actually problems with using the *Omniuniversal Theory* all the time, one just needs to postulate another world, or another universe, whenever there is any kind of problem with continuity, or with a plot hole that an author is too lazy to explain. Accordingly, the *Omniuniversal Theory* will be used here with discussion, either wherever it has been stated in the story, and the characters were in a parallel universe, or whenever it offers explanation

will suffice. In this way, we can show the advantages and disadvantages of each time travel theory in the stories we use.

Naturally, there are some inconsistencies to their theories. One which is well known is another *Robert Heinlein* in the *Grandfather Principle*, which asks the question—of a man goes back in time to what his grandfather was a young boy, and kills his grandfathers, then the theory says one can't change the past. Of course, one may have an out, by saying, "maybe it wasn't your grandfather you killed?" A person using the *Circular Theory* would not have a very difficult time with this problem, using this to show one can change the past. The *Omniuniversal* would merely explain it away by saying killing your grandfather will create a divergent factor which created a parallel universe in which you were not born, in addition to the universe in which you were born.

Another question which arises when discussing time travel "Can you go back in time and meet yourself?" One using the *Supernatural Theory* of time travel, one would have to say no, that you would meet your own duplicate when you first arrived in a time where you once lived (or one will have broken away, you will be prevented from meeting yourself). The *Circular Theory* advocates would have no

trouble with this predicament, saying once history is always changing, one should be able to meet himself in many times as you won't if you go back in time. Spidey, of *Spider* and *Spider* time, used this to his advantage in *Spider* and *Spider* #12, to be created a number of duplicates of himself, such a number younger than the one, using *Bernie* the *Brain*'s name. A person following the *Omniuniversal Theory* would be able to reproduce as all as simply a person meeting their divergent self from a parallel world.

As with *Back to the Future*, time travel plays an important part in the adventures of Superman. One may think there has only been one type of time travel story used in the adventures of Superman and his friends, that of the *Supernatural Theory*. As we will see, all three time travel theories have been used in these adventures. Here are a few examples of stories featuring the Superman family where time travel has played a significant part.

A story which shows how futile it is to try to change the past is presented in "The Inexplicable Man" (*Superman* #18, reprinted in *50 Ages of Superman*), a prime example of the *Supernatural Theory*. The story shows how Superboy, in a moment of impatience, tries to go back in time to prevent Abraham Lincoln's assassination. Superboy is at once shown how when he kills an adult Lois Luthor looking in a hole where Superboy thinks Lincoln is staying, and is instantly exposed to a pool of Red Kryptonite Luthor





recorded in the history books of that dimension. Yet, unfortunately, he finds his presence in that alternate dimension has caused a "catastrophic difference" in the universe, and so, Superman flies to his own original universe.

This story very easily fits the General Theory, since it states that Superman was an accident of circumstance. It does not contradict the Casualty Theory, because the story shows the changes of history were those of another dimension, not in Superman's area.

One of the classic Superman stories of the 1940s involving time travel is "Superman's Runes to Krypton" (Superman #218), reprinted in Superman #218. By mistake, Superman finds himself trapped on the planet Krypton years before his own birth, managing to witness his own parents' wedding ceremony, and changing their death by accident.

After he is appointed Krypton's assistant, Superman looks on as to what is happening on Earth. He and his friend, a young scientist of Earth in the future, he sees his future father, Jonathan Kent, with a certain unexpected affection toward a young Martha Kent, having competition with another man at a party in a Nevada town. Lightning or was it a hostile missile shot by Superman, destroys all of the city except a few. This also plays an important part in the story. We also see a change in personality in Jonathan Kent, as he recognizes his daughter's completion, similar to what happens to Marty Maffei's father in *Flash to the Future*.

This story fits our combination to the Singular Theory all time based. Even though Superman does not change history, there's a lot of a time paradox presented in this story. On Krypton, Superman's mother Lara says that they missed to save their father when Kal-El, after their "kind voice" who was actually Superman. The paradox here is if he is in saving his father and after the saving Superman, then who came up with the name in the first place?

A similar paradox can be found in "The Superman Book That Couldn't Be Printed" (Superman #218), reprinted in Superman #218. Superman is flying through the city, and he is saving his father and after the saving Superman, then who came up with the name in the first place?

As a similar paradox can be found in "The Superman Book That Couldn't Be Printed" (Superman #218), reprinted in Superman #218. Superman is flying through the city, and he is saving his father and after the saving Superman, then who came up with the name in the first place?

survived the destruction of the world. Jimmy writes, "At what I got up and down, Superman didn't tell me anything about crime and justice, people with super-fires, and... and suddenly realize: 'If all the people on Earth were wiped out, Superman and I would have nothing left to do!'"

This goes on, and one night, when Jimmy has a dream where he has finally come up with the definite story for his book. But, upon waking up, Jimmy has forgotten the plot! Naturally, Superman provides the definite answer. He flies down every year into the future, allowing Jimmy to buy a copy of the completed book, and then brings him back to the present. In order to prevent confusion, Jimmy starts typing the book in manuscript form, in secret, to his publisher. But, while copying the book, Jimmy runs into

where a future self would live, showing the story does not follow the Singular Theory. And even if one believes that this story would follow the Casualty Theory, he would still have the problem of figuring out who wrote the book in the first place.

A similar time paradox occurs in Superman #10. Superboy finds a controversial reprint of himself, from back in time, and finds himself in a time when he is still a child. Jimmy Olsen's "Day Adventure" (Jimmy Olsen #68, reprinted in Superman Family #98) follows the same path of time, having finds a book showing an exact picture of himself being awarded a medal during World War II by Adolf Hitler! Naturally (need we say it?) he goes back in the past, where he meets the person on the film who actually wrote the book, Jimmy Olsen!

Superman going back in the past, unable to save two children from a total war, because he was also an innocent victim in the situation at the same time. Superman explains this problem to the two children—"It's impossible for anyone, even a Superman, to do what he himself is in two different places at the same time!"

Further examples of this problem were when one sees the Singular Theory can be found in the back-up stories of *The New Adventures of Superman* #26 and 27. Trapping back in time, Superboy finds himself unable to rescue a malfunctioning machine. He sees that the reason when he was 10 years old not comes on the scene, and sees his super-strength is left the matter into space. Later, the person Superboy saves is two- or three-places at the



a question which he leaves with the reader—should the first printing of his book be called the first printing, or the second printing?

This story poses the most difficult question than that one in action. If Jimmy is typing up a copy of his book now, then who wrote the book in the first place? That is, someone the fact that such a manuscript would be a lot of an accident in the publishing world, a book which was to print based on the first draft!

With this story, about the only explanation possible would involve the General Theory. Using this theory, one would be able to conclude that the Jimmy Olsen of another parallel universe was able to travel his dream, and wrote the book which was purchased by the Jimmy Olsen of Earth-One. He can see Jimmy didn't turn into a planet that blinding into the future

Book scores pose problems in categorization. The Singular story did not cause a change in the past, at least, his need in the past made what happened at the present possible. Thus, it fits comfortably in the Singular Theory since there is still the paradox of what would have happened if Superman never went into the past to investigate the origins of the myth.

The previously mentioned Jimmy Olsen's story would fit into the Casualty Theory of time travel. Jimmy rewrites the WW II newspaper, saying, "That Nazi officer standing before the Führer is a dead sniper for me, but that's responsible! I was an infant during World War II!" Accordingly, he was in two places at the same time last, something which does not conform to the Singular Theory.

Superman #218 does as a good example of this phenomenon. We see

some time. That means whenever I travel to a time—future or past—when I'm alive, I'll be a phantom!" Of course, for every time, there is an exception, especially when one is wearing "an alien consciousness which transcends a single space-time," according to DC's *Paradox* #2 trapped in the 1930s century. Superman finds his younger self as a member of the Legion of Super-Heroes, with a plan to have to return to his own time. His plan? Superman and Superboy find each other in the middle of Nuklon City, on Earth's signal, and into each other head on at a high speed. Does this make sense? Of course! (All systems—Rock, don't try this at home!)

If you neglect the above warning, you may find yourself in the prehistoric Superboy finds himself in a dinosaur world. He begins waving Superman, going back in time, wants lead

was saving for Superman. We learn the pilot of Red K makes Superboy invisible, and we, through his thought bubbles, his confusion as being able to prevent Lex Luthor's assassination.

This story also shows us a little more of Lex Luthor. Green he has discovered Superboy's real position as going back in time, we see Luthor with a stained, gaudy, and a lot, and we soon hear his remorse over what he has done? "I'm responsible for most critics, but that is the most of all Lex Luthor's Mood is on my hands!"

After returning back to his present, Superboy witnesses he did not try again, or that he saw a similar fate. Unknown to him, if he were to go back in time, he would have seen a phantom, since he would be prevented from moving himself in the past, according to the Singular Theory.

When is an impossible mission not impossible? How you find out you can't change the past? This is what happens to Superman in "The person's Casualty Paradox" (Superman #218), reprinted in Superman #218. According to a report by Lois Lane, Superboy goes back in time to prevent the sinking of Atlantis. Unluckily, he manages to raise the city from the sea, creating a new world. "Is this?" Superman asks, reading what he



as with his younger self, Superman is traveling into the future. Their heads meet for a trifling bit of a conversation, then Lex sends his original notes, but now, with each story's memories. This situation leads through a few stories of both Superman and Superlun, until Superman #302, when they collide with each other again (this time on purpose) in the same temporal storm.

And naturally, if you are talking about time paradoxes, you're got to also include a discussion about the 30th Century man, the Legion of Super-Heroes. During the early days of the Legion, a war is announced for one or a group of Legionnaires to join a group of Super-Pets to catch back at time to come to the rescue of Superboy of Supergirl. If they are followed by the Legionary Theory, is this not changing the past? At least they have the advantage of being able to study using the person's life as long as they want, since there is no time limit to time travel.

Other discrepancies show up when members of the Legion are making great appearances during Superboy's time. The Kents must wonder whose their foster son whom Superboy is trying to find a cure for. Also, if, since they have had time of stay over at their house at Smallville, once at Adventure #300, and another one in Superboy and the Legion of Super-Heroes #308 (I'm sorry, there is no trouble with time of being in the same time-space as his past self, since his past self is already a phantom in the Phantom Zone).

Of course, the solution here is a simple one. Superboy goes through the same post-hoc-rationalization

concerning Mon-El as he does with Superman and other information of the 30th century. This does seem to be a bit of a waste, in so far as you had a two week vacation in the past that you'll never be able to remember.

Leading Superboy Theory proponent Mark Pennington could be confused occasionally at times to the different theories of time travel. In World's Finest #98, he pointed a few times that the Legion, which asked why Superman was being sent to the future, was the cause back which "he had yet to commit". The answer posed a number of questions to the reader, one of which was, if Mon-El had the ability to travel through time, what effect would it have on the legal system? He brought up the possibility of someone being arrested for a year to be committed crime, prevented from committing and crime, and then, using for future arrest which would follow the Carceral Theory.

A few stories later in World's Finest #98, the whole argument falls apart, when he tries to use the Big Bang Theory of time travel to explain the paradox. In the later column, Michael C. Howe pointed out if it can be proved a person would commit a crime in the future, even though there would be action taken to prevent the crime, said action would fail. Weininger's answer supported Howe's case, stating, "Even if the past were changed, that very fact would cause the change! So, we'll have to go back to what we've said before—you can't alter destiny."

A more restoration of the Superboy Theory, but rather, complicates the problem, since that the whole issue was brought up when Superman was on trial for a crime he had yet to

commit? One wonders if he was found guilty, what would the court have done to him to commit the crime? This reasoning is the result of combining various time travel theories, which often results in an unresolvable argument, what there are two different conclusions to the same problem.

This is why we decided to compare the different theories of time travel, even though it is impossible in the real world to prove which theory is correct. Future seems to play a pull-and-release relationship with time travel. It would be better if a story or a group of stories would decide on which theory to use, instead of a mixture of the three, as seen here with the adventures of Superman and Mon-El.

A would seem reasonable in a sequel of Back to the Future of Mary Murphy living proof of the Circular Theory, was to go into the past, and not change his living conditions. It would be equally reasonable in the adventures of Superlun, which seems to follow the Superboy Theory, that Superlun, looking around at Mon-El trapped in the Phantom Zone, goes back in time and prevents him from being imprisoned later. For continuity's sake, if a part of a fiction series follows out of the chronological time travel theories, then the rest of the series should follow the same theory. Unfortunately, such was not the case with the Superboy story, following as it has all three theories of time travel.

But, what about the photograph in Back to the Future where characters visit to find themselves Mary's mother and father soon to be they are going to get together? Well, there's the fourth theory of time travel, which goes

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PLUS COMPLETE STORIES
ANNOTATED BY THE ARTIST.



Right: Melon, Comissaire of Eines Below: Russell and Williams (in text) suggesting about

Frankie! the one is young and fresh, it's party time and it's good fun. In Melon, the search for good and greatness has been taken to its limit, to such an extent that Melon has lost interest. In Russell and Williams we see what you might call an older, or perhaps more sophisticated level, where sex is tremendously linked to love, home, and gain."

Although Frankie is both the main character and main selling point of the comic, both Meligan and McCarthy hope that the supporting songs will prove equally or more popular. As McCarthy told me, "We love Frankie! Of course, but there's so much more we want to do. We'd like to produce a Meligan and McCarthy comic featuring wildly and wildly different characters and stories. The point is, Meligan and McCarthy create their things. We're bigger than our creation. This is the best comic that a pair of Meligan and McCarthy, even though they lost out the profits on Frankie! The

creation will like to go to a where people want to see or perform, where they buy a piece of Meligan and McCarthy, and not necessarily a particular character."

And the parties Meligan backed him up. "It's a sense of irony, what happens, of seeing how people react to the other stories in Frankie! If everything goes well, I suppose there's a good chance we'll continue working with Bill Meade. I know Bill is supposed to have a reputation in this industry, but so many people do! All you can do is go by how people treat you, and so far Bill has been great. Very kind and positive. There have been no problems, but doesn't matter with an industry which is very important, so pretty thing's fine. We've never had any trouble about Melon's ability to put out a really quality product, of course. We just need to look at some of the other things they've produced."

As the evening drew to a close, the music started as the champagne ran out. Frankie! is a whole "music as right someone." The look and feel of the magazine is distinctly reminiscent, though at the same time it's doing, extremely funny and very clever as it is from the script to the art to the coloring—has taken a great deal of thought. Above all, I think it's a new and exciting flavor of comics, it's a breath of fresh air.

by itself. "You don't need great knowledge of Frankie! to read this story. Again, it's very British, and it's about two old men who buy about. It's very atmospheric, a kind of episode. I think it's also reminiscent of Saki, in the way that he often deals with a world which, though seemingly safe and secure, is really wrapped in a dangerous moral code and everything that beyond the French window of the library, the world was full of strange pages, books, waiting to destroy the world, waiting to make a way. It's about trying to ring the bell of a world which is very mysterious in a mystery of these books."

McCarthy said, "And a look off with them both in bed. These two old men. It's funny how there's a bond there, coming through our work. This is a really successful but comic, though. Do you remember as these stories day when you could see Lancel and Hardy in bed together, making, talking, having the light off? But the notion of comedy just did not cross the mind."

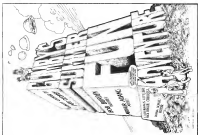
"But there is a sexual element in this story," Meligan quickly affirmed.

"Right," McCarthy agreed, "It's there in all these stories, in



FIRSTLOOK

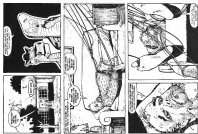
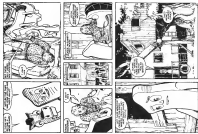
The following eight pages comprise Amazing Menor! "Frankie!" at Comico's upcoming Gumbly's Surreal Fun Special. Featuring the unlikely creative team of writer Bob Buxton and artist Arthur Adams, this 40-page all-color special and digital art are completely original and unique. It's a new kind of comic book, and it's a new kind of comic book. Be forewarned: This is only a taste of what is to come. You'll have to read the book to find out about the mysterious Hypermen, Gumbly the girl, and the hilarious world—not to mention... The Space Bears!



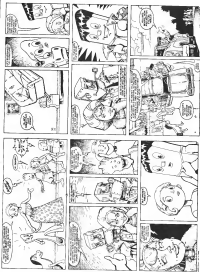
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DR. DRUID
**MASTER OF THE
UNKNOWN!**

A HERO HISTORY BY
DAVID H. SMITH

Druids were members of the priesthood of the pre-Roman Celtic religions in Western Europe and Britain. Although no knowledge of them is scraps and real evidence is of fragmentary nature, it is clear that the Druids constituted a powerful and influential priesthood in early years of the Celtic regions. They performed human sacrifices, read the omens, and appeared the gods by performing the mystic rituals. They figured as magicians, warriors and village doctors. Briefly, the history of the Druids is closely interwoven with legends of folklores, legend and mystic literature.

So sometimes a Druid figure in with modern day mythology—the world of Marvel Comics. Long associated and understood, the predecessor of Dr. Strange, and the forerunner of the comic, Marvel Universe is it has holding his own alongside Marvel's superheroes, Iron Man, the Avengers. This is his tale.

ONCE UPON A TIME

When Fantastic Four #1 hit the stands in late 1961, the comic-buying community was rocked back on its collective heels. Marvel was still a new name in comic book stores, its endearing Iron Man and yet a year gone by. Stan Lee, Jack Kirby, Steve Ditko, and all the others who lay the groundwork for the Marvel Universe had in late 1961 a positive shock with the comic book audience that it wasn't like they hadn't been trying. And Dr. Strange was one of those failed efforts.

No, there's been no misreading. When introduced in the 1970s, Dr. Strange underwent a major change courtesy of Lee Ward to avoid confusion with a L.A. Times columnist who wrote about him. But in 1961 in the pages of Amazing Adventures #1, the world was a time named Strange, and his world of magic and mystery helped pave the way for others to expand and expand upon.

MAGICAL MYSTERY TOUR

Dr. Anthony Drud was a successful "physician, psychiatrist, scholar, and author" rising in an armchair at a private club when he discovered his colleagues' meddling upon an unusual injury. A Tibetan lama was adventuring for an American doctor to treat his ill, and Dr. Drud was opportunist and only to meet his obligation to lead the pack, but also to discover more of the Drud's magical arts and practices on which he was so dependent.

breaching the prison's impenetrable boundaries. Dr. Doom was informed by several reports to prepare for an arrival, and that he must approach the old lady without his assistant being over his shoulder. Confused, the well-known physician immediately entered a room to meet his patient—only to find a floor of burning coals. A fifteen-ton nuclear-aged ball sat, searing him to the coals would do him in later.

Stabily nervous, Dr. Doom obtained a corridor and was confronted by a hideous monster with the character (bits) of both a gorilla and a lion. The Doctor explained he was being tested, but for what purpose he did not know. He dialed the hybrid creature, shouting a spite that was by itself off to the hulkiness of the sick man's character.

Then, at last at the bedside of his patient, Anthony Doom learned the reasons for his dangerous passage. The lady was aged and beyond help, and was seeking a successor who would be able to pass his powers, to continue the battle against evil world forces in the world. The French doctor obtained all of the desired form, clarity, willingness, and above all, courage. Coupled with the mysterious blood from his central low father, Dr. Doom became the "Master of the Unknown" and left to fulfill his new destiny.

Since the original appeared in comic books, Dr. Doom has been featured in several pulp magazines, reprinted into the first Dr. Doom omnibus, slightly modified to include the Doctor's heritage, in the "Special Origin Issues" of *Wonder World* #50 in 1976. Prior to this continuing series feature, *Wonder World* #50 had been part of another of Marvel's line of reprint titles that flourished in the early to mid 1970s, designed as stories from the FF days that had featured but little commercial value. As explained a few years later, the Dr. Doom feature was supposed to "give *Wonder World* a more solid identity" and provide a limited base for other mystery and science fiction stories presented. Rules on the title picked up, information from the elsewhere were deleted.

WONDERFULLY WEIRD

The next issue of *Wonder World* #51 had the Master of the Unknown printed against a magazine named *Zeme*. This new comic had been attracting subscribers everywhere



with his incredible dose of magic, and was now revealing his potent capacities to brilliant doctors. Dr. Doom, harboring a hunch, arranged the threat Zeme had put on him as, discovering the man's tricks to be the result of a super-natural unknown to Earth. Zeme was in fact an alien from another world, sent to gain personal

control from within as a patient in a full-scale mission. Dr. Doom hypothesized the alien was retaining all of the authorities, thus quelling the doctor's scientific scheme of conquest. Although to supernatural powers, Dr. Doom had deduced the magics presented were all valid from the very beginning.

Recent Editor Roger Stern already damaged the character's reliability with his next issue, leaving a new Dr. Doom-Doom story open for the public and leaving to pass it off as such. "I discovered Gogol" was a Kirby-Diener collaboration from an early issue of *Wonder World* that featured an anthropologist, endeavoring to look like the good doctor, uncovering the existence of the Missing Link in the jungles of Borneo. When Gogol's, a busy forest hunter 30 feet tall complete with tail, was supposed to be a link between, it was unknown "Dr. Doom" and his party reached a conclusion between the creature and a hostile

From *Wonder World* #52: Dr. Doom hosts a story.



Transmuted. But, then left the victims Gogol's to live and his work was completed as a link. No longer was brought into play, the founding member of the "new" character.

For his last tale that other reprint world, Dr. Doom went beneath the waters of the Indian Ocean in search for a mysteriously missing aircraft later in *Wonder World* #52. Approached by the ship's captain for his secret knowledge, the Master of the Unknown descended his walking sphere at the ship's last port of call. There he uncovered an underwater civilization of hidden barbarians bent on conquering the northern world. First ending the presence of the ship they had captured. Dr. Doom used hypnosis on both captives and prisoners, willing each to forget the other and leave the world as given for all time. Continually built for Master should take heed of the doctor's suggestion as well.

A RAMPAGE AND A REBIRTH

This four issue period served as an introduction to a two-issue adventure in the pages of *The Incredible Hulk*. As this first new comic is over 5 years, still serving from a collaboration with the Amazing team, Bruce Banner was widely ridiculed

by the Doctor to go up against the Hulk. An evil warner with origins alongside *Wonder World* (and *Amazing* #100) who had previously met death on different planets by Thor and, on two occasions, the original X-Men. The villain's powers had now come to last strength, and, inevitably, the last of the world hung in the balance. Reluctant to involve himself in anything that might attack his professional ethics, Dr. Banner was the grounds of the situation and agreed to assist. He was more than a little chagrined, however, when he and Dr. Doom entered the villain's castle to be met not only by the Hulk's Yogi, but also by a super-human giant named Bion. Bion had come to an anti-matter drive over *Iron Man* with the Man-Thing, leaving him with an indestructible harness written in his hand. His strength was brought to the evil sorcerer. Mong's strongest forces surrounded the Hulk's attempts from Banner's people, and a battle ensued.

With the Hulk's power between their mind powers, Dr. Doom and the Hulk Yogi fought for control over the town's limited time, eventually surrounding it and leading to the tower being attacked in the center's danger. Dr. Doom reached into the Hulk's dimensions and drew out Bruce Banner who easily escaped his hands and ended up in a super-sphere Dr. Doom had the Hulk's help in his first new appearance in 15 years.



a glimmering ring with Mong's for the Hulk Yogi's infinite environment. Thus, covered by his own assurance, the villain reached out to Dr. Doom, suddenly flanked the front of the Hulk Yogi's point in peace of the dimension where the incredible one crashed in powder. The shining light split dimensional reality, and was last seen in the *Journales* #422 under the coat of the cold Moon.

A couple of more years passed, the good doctor definitely caught up in book promotions more or less, but surprisingly, if only for our part, in conference with the Son of Satan about their predicament at the first cover of the *Amazing* Super Hero Contest of Champions (1980). Only a few months later, a most important sign in his career would be taken

DR. DOOM WANTS YOU!

Dr. Doom, for his next appearance, sought other opportunities to add to the desire of a world-changing machine. *Amazing* #223 and #225 was a two-part tale with the Master of the Unknown serving as a conduit between realities, in Earth's multiverse, surprising heroes were banded back against their will to the 12th century at the beginning of Dr. Doom's narrative, the owners of the city of Valdis.

A vision seemed as a struggle in

Welcome to the Fantagraphics

MENAGERIE



ADVENTURES OF CAPT. JACK

Adventures of Captain Jack #1: Promoted over his previous two long comic books, and other funny stuff.

Adventures of Captain Jack #2: Another exciting chapter. Part 1: Introduction. Adam finds a woman.

Adventures of Captain Jack #3: Part 2 of "The Night" - Herman and Benoitville visit the wilderness.

Adventures of Captain Jack #4: Special editorial and more.

Adventures of Captain Jack #5: Another exciting chapter. Part 1: Introduction. Adam finds a woman.

Adventures of Captain Jack #6: Part 2: Herman and Janet decide to go away together.

Adventures of Captain Jack #7: Part 3: Herman and Janet decide to go away together.

Adventures of Captain Jack #8: Part 4: Herman and Janet decide to go away together.

CRITTERS

Critters #1: Geoff and Benoitville continue. Confrontation, and the first Benoitville cover painting.

Critters #2: Benoitville continues. The first Geoff cover concludes with a moment plus Benoitville's return.

Critters #3: Geoff and Benoitville continue. The first Benoitville cover concludes with a moment plus Benoitville's return.

Critters #4: Geoff and Benoitville continue. The first Benoitville cover concludes with a moment plus Benoitville's return.

Boys #1: Boys #1 shows how to publish your own comic book.

WAGO

Wago #1: Wago #1 shows how to publish your own comic book.

Wago #2: Wago #2 shows how to publish your own comic book.

Wago #3: Wago #3 shows how to publish your own comic book.

Wago #4: Wago #4 shows how to publish your own comic book.

Wago #5: Wago #5 shows how to publish your own comic book.

Wago #6: Wago #6 shows how to publish your own comic book.

Wago #7: Wago #7 shows how to publish your own comic book.

Wago #8: Wago #8 shows how to publish your own comic book.

Wago #9: Wago #9 shows how to publish your own comic book.

Wago #10: Wago #10 shows how to publish your own comic book.

MAGAZINES

Amazing Heroes #1: Behind the scenes of DC in Europe. Comic books with Scott Shaw and Roy Thomas. Plus a funny animal journal.

Amazing Heroes #2: Funny animal journal. Plus a funny animal journal.

Amazing Heroes #3: Funny animal journal. Plus a funny animal journal.

Amazing Heroes #4: Funny animal journal. Plus a funny animal journal.

Amazing Heroes #5: Funny animal journal. Plus a funny animal journal.

Amazing Heroes #6: Funny animal journal. Plus a funny animal journal.

Amazing Heroes #7: Funny animal journal. Plus a funny animal journal.

Amazing Heroes #8: Funny animal journal. Plus a funny animal journal.

Amazing Heroes #9: Funny animal journal. Plus a funny animal journal.

Amazing Heroes #10: Funny animal journal. Plus a funny animal journal.

Amazing Heroes #11: Funny animal journal. Plus a funny animal journal.

Amazing Heroes #12: Funny animal journal. Plus a funny animal journal.

Amazing Heroes #13: Funny animal journal. Plus a funny animal journal.

Amazing Heroes #14: Funny animal journal. Plus a funny animal journal.

Amazing Heroes #15: Funny animal journal. Plus a funny animal journal.

Amazing Heroes #16: Funny animal journal. Plus a funny animal journal.

Amazing Heroes #17: Funny animal journal. Plus a funny animal journal.

Amazing Heroes #18: Funny animal journal. Plus a funny animal journal.

Amazing Heroes #19: Funny animal journal. Plus a funny animal journal.

Amazing Heroes #20: Funny animal journal. Plus a funny animal journal.

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the work. As you compare him to the *Beats* (Kiss, Spinal Tap, Richard Ayoob, Russell Brown, rapists, and John Byrne: *After all, the Beats made and Cotton Mather—wasn't they on occasion like that?*) They can't debate or discuss, it's defining and authority of someone with your words and/or intellect. Why don't you go back and sit someone else's feet?

As the race, it's important to "know" is the language you're looking for. All things you look more important when spelled and used correctly. —BT

JIM EDMUNDSON
Calgary, Alberta, Canada

Miss Marissa Calpa

In a letter of mine recently printed in *Amazing Heroes*, I made some highly disparaging remarks about Gary Groth. I apologize to Mr. Groth and any readers I have offended with my cruel, vicious, and unnecessarily personal comments. Without full benefit of the facts surrounding the Michael Fletcher lawsuit against Mr. Groth, and having heard nothing concerning Mr. Groth's supposedly excellent alternate life and career, thus my mouth off. Although it is extremely unlikely to happen, I beg that to a mutual readers, come to my defense and take issue with Kim Thompson over the longer history I highly deserved to get. Again, I previously apologize to Gary Groth for assuming he deserved to live at the bottom. Least one, Jim, never assume anything. To quote Mark Twain, "I'll take up before I ever write another letter."

Although I have apologized for the content of my letter concerning Mr. Groth, I will not for the bulk of my letter concerning South Africa. Indeed, I remain being labeled a coward or a supporter of apartheid by Kim Thompson. To help read the letters attached to me unfairly by the comic, I like to pre-empt that I have never mind for any found in living party. Never, please the K.K.K. or John Birch Society, nor have I ever believed that Clint Eastwood needed separate and police officers or Mexicans. Their specified and will be glad when it is dismantled in a civilized manner. At the same time, I think the alternatives offered by Africa National Congress Movement or government offered by A.R. was the model Congress Movement or pro-

testers who can be counted on to remain silent while our former jobs disappear and money in children's top and terror give villages in Africa.

I'd like to clarify a few points of I could. My main issue over the South Africa issue is that a lot of people are really in the dark and expect major changes to occur overnight. The United States needs to educate and even encourage this uneducated attitude. Like it or not, change will have to occur in our military. Indeed, not a revolutionary one. South Africa, like all nations, including the United States, would need to adjust to the sweeping changes facing it. If it is not given the time to adapt, South Africa will simply become another backward, backward nation.

Another thing I'd like to clarify is that a lot of the more vocal leaders of South Africa who claim to be the left-over professional protesters from the Vietnam era. To me, these people are completely indistinguishable from those who did lots of drugs, raped their assets on the flag, or spit on soldiers returning from the Vietnam warheadlines or body bags. The story in *State* was an attempt to please those "Marxists" with a Point Groth vs. Point Groth line that had little, if anything, to do with the unique problems in South Africa. I only expect the opinions of those who are attempting to make meaningful contacts in this troubled nation, but I have no respect for those who can't see beyond the end of their nose. Anyhow, enough postscripting. Let's talk about comics.

While we all agree that Marvel, in light of the Kirby affair, is basically a soulless corporation, let's not forget that DC is also a corporation.

Even though the products DC puts out are at this time superior to Marvel's best and second best, the corporate mind-set also exists at DC. The reason the new *Justice League* is better than *Fantastic Four* is because when you're Number Two, you try harder to become Number One or you can count on the efforts of those who made you Number One.

Another example of the corporate thinking at DC that can quickly squish individuality and creativity is the more imposition of a ruling system by the DC hierarchy. As a result, unless they demand real options, DC has lost the services of Barry Windsor, Howard Chaykin, Frank Miller, and Alan Moore. I'm really dismayed that DC would risk losing such top-notch talent in a pointless attempt to read the second Dark Age of Comic Creation supposedly looming on the horizon. It's too bad because DC was really picking up steam with these people and I was expecting them to be able to send a strong challenge to Marvel over comic supremacy. Perhaps someone could start up a protest so we could try to prevent DC from continuing itself with a reform and self-imposed Comics Code.

Anyhow, apologies of said and done with, thanks for listening. P.S. How goes Jack Kirby's ongoing quest for justice?

■ Not very well, Jim. Thanks for the apologies at the top of the letter, and the clarifications in the middle. I don't necessarily agree, but you do sound like lots of a running down me. As for a "Time my Reader" do take you to sit here on in this column, but look, folks, he's all better now.

JIM ANDERSON



SOLUTION BRINGS THESE THOUGHTS THEY STOP THE RAIN AND I HAVE THIS BRAINSTORM ABOUT TWELVE TIMES A DAY . . .

KNOWING THAT THE ONLY FLOOR I HAVE IS THE FLOOR OF THIS ALLEY THAT THE RAIN KEEPS HITTING . . .

KNOWING THAT THE ONLY ROOF I HAVE IS THE ROOF OF MY MOUTH THAT MY HEART BEATS AGAINST . . .

THE WORLD SLEEPS WITHOUT ME TONIGHT HERE ON THE FAR SIDE OF TOWN WHERE THE SANE STAY UNDERGROUND . . .

AND I SEE A MONSTER

AND I LOOK AND I FROWN AND I SEE THE MONSTER IS ME . . .



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RAVN SHIRT

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NOW
COMICS



GARY WHITCO

resignation of Whilliams, they don't themselves - telling him in their own words that they will leave them in the future.

On an office matter, I don't know about you, but I got really nervous when Marvel changed the creative team halfway through or in the end of a limited series. They did it at the end of the *Thunder* which really took a lot away from the finale of a pretty decent volume series. They did it all through *Daredevil*, completely destroying any chance of coherence. Most recently they did it in *X-Men* - *Designers*. In that one, Roger Stern (who I've liked since the *Iron* Captain America) cracked a fan, if not every progressive, comic fan. Last issue, it costs some other guy and the readers, so-called again, are treated some of the worst story endings since *Seven Years*. It would be nice to see Marvel control their but for books just once and let the writers finish the story they set out to write. It would make for far better story endings and I'm sure the fans would never want the extra money or two and go at ending with buying instead of continuing mediocre crap like clockwork every four weeks.

Another thing with Marvel's recent limited series and specials. It's nothing less than pure greed to convert the reader's from normal paper to Reader. Ask them and you'll get the usual doublethink about "preserving the quality and beauty on heavy paper." That's bullshit. In this case, it's pure greed. They're doing it in books they know the kids like best and when they are X-Men, Wolverine, or Spider-Man on their own. It's not that big a surprise that Marvel will drop these more limited lines, after all, look how they're screwing those to transfer I hope someone like Peter Berger drops his gas, "well, what about DC and Marvel's?"

Simple, then, Whilliams belongs on all comics while Whilliams is *Four* because he belongs on toilet paper. If Marvel's going to use heavier and the time limit, at least they could stand up some half-decent titles for the shelves. *Amazing* *Four* is, I think, I don't know. *Spider-Man* is *Four* because of that original idea, guys. Most of I could go on about DC now. Although it is extremely unlikely to happen, I wish they would use to tell with money and put control. *Justice* is *Four* because of that idea. No matter who they go to take over and no matter how hard they try, it is almost only to say they can come closer to, much less equal, some of the best books

I don't like the stuff about the DC ratings system is a pretty good over-simplification. But you could make up your earlier issue to Gary Kraft by picking up the Comics Journal, R&B and checking out the big "Younger/Younger" ad on its page. —ET

JIM TINKERSON
Calgary, Alberta, Canada

Number Two

As I read and re-read my infomart's rankings previously printed in *AM* I remember almost to a "The Letter", I began to wonder how I could ever have written such an obvious piece of crap. Not to leave or sound arrogant, but I've had two letters printed in the local newspaper and my high school English teacher was at least a 70 per cent and just once did I ever write something so disastrous as to be so stupid. Once again, I appreciate to my readers I offered and especially to Gary Kraft.

The doesn't mean, however, that I am backing down from my published stance. To do so would indicate a lack of conviction and I have been some as to being as the last person. In my opinion, I am not more obligated to explain my position than I am to explain my religious beliefs. If it will make you happy, though, I'll

about that when I returned to explain as a Marvel in The Letter, I must think "consequence" I hope all you "heavy-handed" believers" can sleep better at night. Now, after all, we don't want a heavy paper issue because you're doing it.

Maybe Peter Berger or Vince Puleo can add when they've made a mistake or when they're wrong, but I can. In The Letter, my opinion with Gary Whilliams' story series degraded into a meaningless attack on him. I may not like his writing style or even a lot of the stories he wrote, but I'd like to state right now that I never meant to degrade his efforts. I merely to read Kraft, and even though I did dislike parts of a, I merely appreciate the letter Whilliams and George Perez put into it. When I also read my collection of *Who's Who*, it was kind of hard to hold to realize how many characters and situations originated from Mary Whilliams. It may seem like a lame remark, but when I had into the *Justice* story in The Letter, it was kind of a shock to realize in the fact that a story-teller of such stature could write so mediocre a tale. If Whilliams could give a semblance of humanity to a cross-breed like *Deadend* the *Transformation*, why couldn't he get some to what *Iron* *Alfred*? Whatever my feelings towards Whilliams' writing skills, I think that when DC married a rising star, resulting in the



Comics Interview

So far, there are only four titles from David Anthony Kraft's publishing company, but I like all of them.

• *THUNDER* is an accurate description of the book, coming from a collection of stories that are the best compared to more different stories with more of the same. The book is a collection of stories that are the best compared to more different stories with more of the same. The book is a collection of stories that are the best compared to more different stories with more of the same.

• This is a very well-written collection of stories, coming from a collection of stories that are the best compared to more different stories with more of the same. The book is a collection of stories that are the best compared to more different stories with more of the same.

Chris A.



X-THIEVES

• *Arguably* *Arguably* is a very well-written collection of stories, coming from a collection of stories that are the best compared to more different stories with more of the same. The book is a collection of stories that are the best compared to more different stories with more of the same.

• The *Thunder* *Thunder* is a very well-written collection of stories, coming from a collection of stories that are the best compared to more different stories with more of the same. The book is a collection of stories that are the best compared to more different stories with more of the same.

Chris A.

• *THUNDER* is an accurate description of the book, coming from a collection of stories that are the best compared to more different stories with more of the same. The book is a collection of stories that are the best compared to more different stories with more of the same.

• This is a very well-written collection of stories, coming from a collection of stories that are the best compared to more different stories with more of the same. The book is a collection of stories that are the best compared to more different stories with more of the same.

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— Don Thompson
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• JERRY FITTS—Longwood, MA

Takin' questions! What are the titles and dates of all 23 "Tatler" books, and what is this I hear about them being "reissued"? And how Tatler appeared in any other form (movies, radio, etc.)?

Let me tell you though I'm a displaced European (and I prefer the high-revenue comic albums that they like over the rather than all these 1920-1930 comic magazines, I have a lot of the "Tatler" album collections of individual magazine strips) in both those original French titles and the English translation titles from Atlanta-Latin-Bureau. If the English title is different from the original title, I'll give you the original title. I'll give you the original title, and "Tatler" the title, particularly the 1910-1911 the original black and white publication and the first color re-edition of Volume 2-9 (then Volume 10 on they were first published in color, and the first has never been reissued in color). I don't know how many of these are currently available or from where. (I'd just like to see coloring) because you're wondering about refers to the color editions of the first issue. I think two have not been reissued (as explained in greater detail by Ron Thompson on his notes further down the page). And the original title of #10 is not The Red Sea Shanty, but I can't remember it. I may have a copy in my French library, and I'll try to find it.

1. *Times in the Land of the Seven* 1930
2. *Times in the Congo* 1931 & 1936
3. *Times in America* 1932 & 1936
4. *The Gypsy of the Pharaoh* 1934 & 1935
5. *The Blue Lotus* 1936 & 1938
6. *Times and the Broken Star* 1937 & 1941
7. *The Black Island* 1938 & 1941
8. *King of the Seven* (The Seven of Hearts) 1939 & 1941
9. *The Club with the Golden Claws* 1941 & 1943
10. *The Shining Star* (The American Star) 1942
11. *The Secret of the Diamond* 1943
12. *Red Rhythms* (The Seven of Hearts) 1944
13. *The Seven Crystal Balls* 1944
14. *Peasants of the Sun* (The Temple of the Sun) 1948
15. *The Land of Black Gold* (Times in) 1950
16. *Strawman Moon* (Ships of Moon) 1951
17. *Explorers on the Moon* (The Moon of the Moon) 1951
18. *The Red Sea Shanty* (The French title was *Calculus*) French publisher (Bancroft) 1955
19. *The Red Sea Shanty* (The French title was *Calculus*) French publisher (Bancroft) 1955
20. *Times in Egypt* 1960
21. *The Gypsy of the Pharaoh* (The Seven of Hearts) 1961
22. *Flight 74* (Flight 74 for Europe) 1968

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